PRICED

5

NOTABLE PAINTINGS

Property of the Estate of the Late

MRS STEPHEN H. P. PELL

Property of

H. L. WARNER

CLEVELAND, OHIO

MRS HERSCHEL V. JONES

NEWBURGH, NEW YORK

MRS FRED. F. FRENCH

NEW YORK

AND OTHER OWNERS

Including Property Sold to
Settle A New York Estate

Public Sale
Thursday, April 18, at 8:15 p.m.

PARKE-BERNET GALLERIES · INC
30 EAST 57 STREET · NEW YORK
1940

SALE NUMBER 192

FREE PUBLIC EXHIBITION

From Saturday, April 13, to Time of Sale
Weekdays from 9 to 5:30 · Closed Sunday

PUBLIC SALE

Thursday Evening, April 18
at 8:15 o'clock

EXHIBITION & SALE AT THE

PARKE-BERNET GALLERIES · INC

30 EAST 57 STREET · NEW YORK

Sales Conducted by

HIRAM H. PARKE · OTTO BERNET
HARRY E. RUSSELL, JR · LOUIS J. MARION

1940

NYMMOI-P2111

NOTABLE PAINTINGS

Including Works by

SARGENT · ARTHUR B. DAVIES · HASSAM · DEARTH
WYANT · HOMER D. MARTIN · COROT · MURILLO
SANO DI PIETRO · VAN DER BURCH · TER BORCH

Property of the Estate of the Late
MRS STEPHEN H. P. PELL

Property of
H. L. WARNER
MRS HERSCHEL V. JONES
MRS FRED. F. FRENCH

Property from the Estate of the Late
EUGENE S. REYNAL

AND OTHER OWNERS

Including Property Sold to Settle
A New York Estate
By Order of the Legatee

Public Sale by Order of Owners and Executors
Thursday, April 18, at 8:15 p. m.

PARKE-BERNET GALLERIES · INC
30 EAST 57 STREET · NEW YORK · 1940

PRICED CATALOGUES

A priced copy of this catalogue may be obtained for one dollar for each session of the sale plus the cost of the catalogue

PRINTED IN THE U. S. A.

CONDITIONS OF SALE

The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

1. The word "Galleries", wherever used in these Conditions of Sale, means the Parke-Bernet Galleries, Inc.

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14. These Conditions of Sale cannot be altered except in writing by the Galleries or by public announcement by the auctioneer at the time of sale.

SALES CONDUCTED BY

HIRAM H. PARKE • OTTO BERNET

HARRY E. RUSSELL, JR • LOUIS J. MARION

PARKE-BERNET GALLERIES · INC

30 EAST 57 STREET · NEW YORK

Telephone PLAZA 3-7573 *Cable* PARKGAL

HIRAM H. PARKE · *President*

OTTO BERNET · ARTHUR SWANN · LESLIE A. HYAM · *Vice-Presidents*

EDWARD W. KEYES · *Secretary and Treasurer*

EVENING SESSION

Thursday, April 18, 1940, at 8:15

CATALOGUE NUMBERS 1 TO 77 INCLUSIVE

ALBERT GUILLAUME — FRENCH: b. 1873

1. *LA REVANCHE DE SAMSON and GOURMANDISE: TWO PAINTINGS.* Depicting a young woman in a barber shop, a hairdresser performing a shingle bob; and a young lady in a hobble skirt, the discipline of fashion breaking down before a tray of pastries. Both signed A. GUILLAUME. (*N. Y. Private Collector*) *Panel:* 13¾ *x* 10¼ *inches*

CHARLES EMILE JACQUE — FRENCH: 1813-1894

2. *SHEPHERD AND FLOCK.* A shepherd boy lying on a grassy knoll at right at the base of twin trees; surrounding him are his dog and grazing sheep. Signed at lower right CH. JACQUES.
Cradled panel: 11 *x* 18 *inches*

From Boussod Valadon et Cie, Paris
From R. C. & N. M. Vose, Boston

ANTON MAUVE — DUTCH: 1838-1888

3. *HOMEWARD BOUND.* A peasant boy in a cart drawn by a white horse on a rutted road passing through open green country, the road bordered by a few bare saplings at the left. Signed at lower right A MAUVE. (*N. Y. Estate*) *Panel:* 12½ *x* 8 *inches*

PHILLIPPE CARESME — FRENCH: 1734-1796

4. *TAVERN SCENES: PAIR PAINTINGS.* Tavern interiors, one with a couple dancing accompanied by two boys playing music, the other with boors at a table and a man embracing a woman in a scarlet dress. One signed illegibly under table with initial and date. (*N. Y. Private Collector*) *Panel:* 4 *x* 5½ *inches*

A Ms certificate by Prof. Trubnikov of the Hermitage Museum of Petrograd, dated Rome May 4, 1925, accompanies the above paintings.

CHARLES JAYNE — BRITISH: fl. 1838-1879

5. *RIVER LANDSCAPES: PAIR PAINTINGS.* River scenes enlivened with figures in skiffs, red-roofed buildings upon the shores; one with grazing sheep. (*N. Y. Estate*) 7 *x* 11 *inches*

From Arthur Ackerman & Son, New York

[NUMBER 6]

JACOB MARIS — DUTCH: 1837-1899

6. *FISHERFOLK*. Beach scene with a woman and child and a fisherman seen beside a *schuyt* beached upon the sands; in the distance ships under sail upon the low horizon. Signed at lower left J. MARIS and dated 1871. (*N. Y. Estate*) 12 *x* 9¼ *inches*

130

From M. Knoedler & Co., Inc., New York

[See illustration]

EDOUARD DETAILLE — FRENCH: 1848-1912

7. *THE SENTRY.* A mounted French scout of the Franco-Prussian Wars, with head bandaged and holding a rifle, on guard in a plowed field; in the background, the ruins of a wood. Signed at lower left EDOUARD DETAILLE and dated 1874. (*Reynal*) 18½ *x* 15 *inches*

270— Collection of Baron Arthur de Rothschild

GABRIEL C. VON MAX — AUSTRIAN: 1840-1915

8. *HEAD OF A CHILD.* Bust portrait to the left of a child with dark hair and long braids falling over her shoulders, wearing a crimson frock. Brown background. Signed at lower left GAB. MAX. (*N. Y. Estate*) 15 *x* 10¼ *inches*

55—

TONY FAIVRE — FRENCH: 1830-1905

9. *CAPITALISTS.* Depicting two children, one a little girl in picturesque red, green and white peasant costume with a tambourine at her side, leaning on the shoulder of her companion counting coins in his hands. Signed at lower left TONY FAIVRE. (*N. Y. Estate*) 19 *x* 14 *inches*

65—

JEAN GEORGES VIBERT — FRENCH: 1840-1902

10. *PAS POSSIBLE!* Depicting a laughing prelate in scarlet robes standing, with arms crossed, upon a path before a wall overlooking a landscape shaded by bending trees. Signed at lower right J. G. VIBERT. (*N. Y. Estate*) *Watercolor:* 10¼ *x* 7 *inches*

70—

From M. Knoedler & Co., Inc., New York

ALFRED VON KOWALSKI-WIERUSZ — POLISH: 1849-1915

11. *WINTER TRANSPORT.* Depicting two Polish peasants in carts, each drawn by two horses, with a colt trotting alongside crossing snow-covered country; a woman and child appearing upon the road in the distance. Signed at lower right A. WIERUSZ KOWALSKI. (*Reynal*) *Cradled panel:* 16½ *x* 12½ *inches*

170—

[NUMBER 12]

MARTIN RICO Y ORTEGO — SPANISH: 1833-1908

12. *BRIDGE OF SIGHS, VENICE.* View of the sunlit facade of the Doge's Palace and the bridge crossing to the rusticated walls of the prison at right; below are gondolas upon the blue water, one with a boy in scarlet jacket. Signed upon the wall at right RICO. (*N. Y. Estate*)

190-

27¾ x 18½ *inches*

[See illustration]

JULES DUPRE — FRENCH: 1811-1889

13. *RIVIERE OMBRAGEE.* An oak with spreading branches bearing green and russet foliage shades a stream flowing into the foreground; cattle pasture in rolling green fields beyond. Cumulus sky. Signed at lower right J. DUPRÉ. *15 x 22 inches*

170 —

From Julius Oehme, New York

FRANCOIS FLAMENG — FRENCH: 1856-1923

14. *DEVANT MONTDIDIER, 1918.* French battery position before Montdidier, with men loading shells from the foreground; open cultivated fields at right. Signed at lower left FRANÇOIS FLAMENG and inscribed: *Devant Montdidier, 1918.* (*N. Y. Private Collector*) *35½ x 28 inches*

50 —

Purchased from the artist, 1920

CHARLES FRANCOIS DAUBIGNY — FRENCH: 1817-1878

15. *RIVER SCENE.* A placid river flowing between verdant shores; a couple seated on the grassy bank at left, several skiffs moored nearby. Signed at lower left DAUBIGNY and dated 1859. *Cradled panel: 12 x 16 inches*

110 —

From R. C. & N. M. Vose, Boston

JULES DUPRE — FRENCH: 1811-1889

16. *LANDSCAPE WITH FIGURE.* A woman in blue skirt following a sunlit path leading past a thatch-roofed cottage in the right middle distance; at the left trees crowning an embankment shade a pool in the foreground. Signed at lower right J. DUPRÉ. (*N. Y. Estate*) *Cradled panel: 16¼ x 13 inches*

100 —

BYZANTINE SCHOOL — XVI CENTURY

17. *S. GEORGE AND THE DRAGON.* S. George in armor astride a rearing white horse, driving his spear into the dragon; in the left foreground, the crowned Princess and citizens of Cappadocia watching from a tower. (*Pell*) *Cradled panel: 22 x 18 inches*

60 —

[NUMBER 18]

PIETRO GUIDI — GENOESE: fl. 1500

18. *ALTARPIECE: MADONNA AND CHILD WITH SAINTS.* The Madonna in scarlet robe and gold-embroidered green mantle, holding the suckling Child, enthroned between two angels playing music; at either side, standing full-length figures of S. John the Baptist and S. Jerome in a scarlet cloak. Above, the Crucifixion flanked by pairs of saints including S. Luke and S. Mark. Gold *bulino* background. Inscribed below: *Hoc Opus fecit fieri I. R.* and signed *Magito Petrus Guidus Pinxit.* (*Pell*) *Panel:* 68 *x* 57 *inches*

475

[See illustration]

SPANISH SCHOOL XV-XVI CENTURY

19. *S. CATHERINE.* Standing full-length figure of the saint in gold patterned scarlet robe, holding a sword, a palm and a Gospel; at the left a spiked wheel and head of Maximin. Landscape background of mountains and gold sky; at the right, diminutive figures depicting her ascension into heaven. Signed below Dominico Sanguinades (?). (*Pell*)

75

Cradled panel: 38½ *x* 25½ *inches*

LIGURIAN SCHOOL XV CENTURY

20. *ALTARPIECE.* Seated figure of a saint in bishop's robes holding a crozier, with fingers raised in benediction; at right and left respectively, S. Clara in nun's robes and S. Benedict, with small kneeling donors at their feet. Above, in crocketed frames, the Crucifixion flanked by two Fathers of the Church and S. Dennis carrying his head. (*Pell*)

100

Panel: 50 *x* 48¾ *inches*

TUSCAN SCHOOL XV CENTURY

21. *MADONNA AND CHILD WITH SS. JOHN AND CATHERINE.* Seated figure of the Madonna in scarlet and black, with the Child in black tunic upon her knee; at left and right respectively, figures of S. John the Baptist and S. Catherine in crimson. Landscape background. (*Pell*)

50

Cradled panel: 27 *x* 20½ *inches*

NORTH ITALIAN SCHOOL XV CENTURY

22. *MADONNA AND CHILD.* Half-length figure of the Madonna in gold and scarlet robe and dark hooded mantle with gold border; the Child in a white tunic and scarlet cloak, held at her right with a bird perched upon His hand. Raised gold halos, gold background. (*Pell*)

105

Cradled panel: 31¾ *x* 19½ *inches*

BYZANTINE SCHOOL XVII CENTURY

22A. *MADONNA AND CHILD.* Three-quarter-length figure of the Virgin, in crimson hood and cloak, the Child on her left knee in white and gold mantle; gold background. Arched tabernacle frame.

60-

Cradled panel: 16½ *x* 12 *inches*

Collection of Edward J. Berwind, Parke-Bernet Galleries, Inc., New York, 1939

SANO DI PIETRO AND BOTTEGA — SIENESE: 1406-1481

23. *MADONNA AND CHILD WITH ANGELS.* Head and shoulders figure of the Virgin in rose-red gown and blue hooded mantle bordered with a white wimple, the Child in gray tunic and golden brown over-jacket at her right; at upper right and left, angels in adoration. Inscribed gold *bulino* halos. (*Jones*) *Cradled panel:* 14¾ *x* 11 *inches*

370—

Note: The above formed the central panel of a triptych of which the two wings, given to Sano's brother Lorenzo (called Il Vecchietta), represent SS Jerome and Paul at left and SS Peter and Anthony at right. In the predella was a coat of arms, emblem of one of the *contrade* of Siena.

A similar composition by Sano di Pietro is in the collection of Mrs. Jesse I. Straus, formerly the centre panel of a triptych with SS John the Baptist and Jerome in the wings.

From the Deifebo Brancadori Family, Siena

From the Reinhardt Galleries, New York, 1924

[See illustration above]

SUABIAN SCHOOL XVI CENTURY

24. *THE ANNUNCIATION*. A terrace with tessellated floor and marble columns, and balustrade overlooking a lake. In the foreground, the Virgin in blue robe and rose mantle kneeling before a lectern, and the angel in crimson tunic. Dated on *cartellino* at upper right, 1527, and signed with initials W. S. (*Pell*) *Panel:* 34 *x* 22 *inches*

[See illustration above]

[NUMBER 25]

ALEXANDER H. WYANT, N.A. AMERICAN: 1836-1892

25. *ARKVILLE.* The several houses of the hamlet clustered in a wide valley surrounded by trees in summer foliage; in the distance low rolling hills beneath a cloudy sky. Signed at lower right A. H. WYANT. 20 *x* 30 *inches*
Collection of Mrs Chauncey J. Blair, New York, 1932

275

[See illustration]

HENRY GOLDEN DEARTH, N.A. AMERICAN: 1864-1918

26. *A SUMMER DAY, CONCARNEAU: SAILING SHIPS.* Bright aquamarine blue sea reflecting the colored hulls and sails of a group of sailing vessels anchored in mid distance. Signed at lower right H. DEARTH. (*Pell*) *Panel:* 14¾ *x* 24¼ *inches*

60

[NUMBER 27]

HOMER D. MARTIN, N.A. AMERICAN: 1836-1897

27. *DEAD RIVER POND, ADIRONDACKS.* Low brush surrounding the irregular shores of a lake with bushes of red juniper in the foreground; in the right distance a mountain rises, the rocky summit reflecting a dawn light. Signed at lower left H. D. MARTIN. 18 *x* 30 *inches*

240 From the Montross Gallery, New York

From R. C. & N. M. Vose, Boston

[See illustration]

WILLIAM M. HARNETT AMERICAN: 1851-1892

28. *TROMPE L'OEIL: THE OLD VIOLIN.* A violin, a sheet of music and a bow hanging on a green door with iron hinges showing at upper and lower right; pasted below is an addressed green envelope.

55 37 *x* 27 *inches*

Note: A similar arrangement of the same subjects by Harnett is in the Metropolitan Museum of Art, New York.

LOUIS M. EILSHEMIUS — AMERICAN: b. 1864

29. *HUDSON PALISADES.* Verdant foreground of green trees and russet and golden yellow shrubs, overlooking a view of the blue river, the white-faced palisades opposite; on the water a small steamboat. Within a bright yellow painted framework. Signed at lower right ELSHEMUS.
On board: 20½ *x* 30½ *inches*

55

CHILDE HASSAM, N.A. — AMERICAN: 1859-1935

30. *SHOVELING SNOW.* Fresh fall of snow covering open fields before a house in the middle distance; in the background, woods. At the right two men are shoveling snow clearing a road to the foreground. Signed at lower left CHILDE HASSAM. 18 *x* 22 *inches*

310-

ROBERT LOFTIS NEWMAN — AMERICAN: 1827-1912

31. *PROPHECY.* Wooded landscape in evening light with the Virgin seated before a bare tree in the foreground; at her side is a woman in a scarlet shawl prophesying the future of the Child. Signed at lower left R. L. NEWMAN. 27½ *x* 31¼ *inches*

The Background of American Painting, Exhibition by the College Art Association, New York, 1933, no. 21

Exhibition of American Painting of the Last Fifty Years, Lyman Allyn Museum, New London, Conn., 1934, no. 60

40-

ELLIOTT DAINGERFIELD, N.A. — AMERICAN: 1859-1932

32. *SUNSET: MISTS AND SHADOWS.* View of distant mountains cloaked in clouds, below the red ball of the setting sun. In the foreground, a hillside wooded with hemlock and birches. Signed below ELLIOTT DAINGERFIELD; dated on back of canvas 1905. 31 *x* 36 *inches*

Exhibition of One Hundred and Fifty Years of American Painting, Brooks Memorial Art Gallery, Memphis, Tenn., 1934, no. 38

Exhibition of Important American and English Paintings, 1790-1910, High Museum of Art, Atlanta, Georgia, 1934

Described and illustrated in F. F. Sherman, *Landscape and Figure Painters of America,* 1927, pp. 55 and illustrated following p. 56

100-

[NUMBER 33]

CHILDE HASSAM, N.A. AMERICAN: 1859-1935

33. *THE BUTTERFLY*. Nude seated figure of a woman with downbent head, facing half length, upon a bank before a mass of green foliage; beside her left hand is perched a yellow butterfly. Signed at lower right CHILDE HASSAM and dated 1912; and inscribed with monogram and date on back of the canvas. (*Warner*) 27 *x* 20 *inches*

From the Howard Young Galleries, New York

[See illustration]

ARTHUR B. DAVIES — AMERICAN: 1862-1928

34. *THE LURE OF THE CHASE.* Panoramic vista of California mountain country, looking down from a height in the foreground, with clusters of pine trees at left and right; at the right is a tiny group of people on the hillside; at left a hunter with hounds in full pursuit of a fawn. Signed at lower left centre A. B. DAVIES. (*Warner*) 17½ *x* 39½ *inches*

Painted in 1905

From the Ferargil Galleries, New York

Exhibited at the Cleveland Museum of Art, 1922

270— Exhibited at the Art Institute of Chicago

Exhibited at the Albright Art Gallery, Buffalo, New York

Recorded in Royal Cortissoz, *Arthur B. Davies,* 1931, p. 28

HENRY GOLDEN DEARTH, N.A. — AMERICAN: 1864-1918

35. *PARADISE POINT.* White sunlit rocks, shading to purple and reds, forming an irregular coast bordering a quiet blue sea breaking into spray. Signed at lower left H. DEARTH. (*Pell*) *Panel:* 20 *x* 24 *inches*

60— Exhibited at the Worcester Art Museum, Worcester, Mass.

JULES DUPRE — FRENCH: 1812-1889

36. *CATTLE WADING.* A stream flowing beneath an arched white bridge in the middle distance, shaded by the overhanging foliage of trees in the foreground; five cows watched by a peasant boy are watering at the right. Signed at lower left JULES DUPRÉ and dated 1872. 17 *x* 23 *inches*

700— From Bernheim jeune et Fils, Paris

[NUMBER 39]

ARTHUR B. DAVIES — AMERICAN: 1862-1928

39. *EARTH'S COVENANT—CIRCLING AZURE.* Nude female figure draped below the loins in a diaphanous scarf, and representing Earth, her long auburn hair falling to meet the rock against which she rests; her hands are uplifted, and behind her is an arch of foliage formed by the branches of two ancient trees. Undulating brown landscape with a blue river dividing the middle distance by a straight band. Signed at lower left A. B. DAVIES. (*Warner*) 18 *x* 24¼ *inches*

2000

From the Ferargil Galleries, New York

Exhibited at the Cleveland Museum of Art, 1922

Exhibited at the Art Institute of Chicago

Exhibited at the Albright Art Gallery, Buffalo, New York

[See illustration]

[NUMBER 40]

EMIL CARLSEN, N.A. AMERICAN: 1853-1932

40. *MARINE.* A stormy sea with a foam-crested green roller breaking into the foreground under huge banks of gray cloud. Signed at lower right EMIL CARLSEN and dated 1908. (*Warner*) 27½ *x* 34 *inches*

390

From the Feargil Galleries, New York

Exhibited at the Cleveland Museum of Art, 1923

[See illustration]

ROBERT LOFTIS NEWMAN — AMERICAN: 1827-1912

41. *NATIVITY.* Dim light of evening with the Madonna in crimson mantle surrounded by youthful shepherds and angels, S. Joseph appearing at the right gazing toward the North Star. Signed at lower right R. L. NEWMAN. 14 x 18 *inches*

60 — American Painters Memorial Exhibition. Since 1900, College Art Association, New York, 1934 and 1935

Exhibited at the Toledo Museum of Art, Toledo, Ohio, 1934

Exhibited at the Springfield Museum of Fine Arts, Springfield, Mass., 1934

Exhibited at the Buffalo Fine Arts Academy, Buffalo, N. Y., 1935

Exhibited at the Memorial Art Gallery, Rochester, N. Y., 1935

ALEXANDER H. WYANT, N.A. — AMERICAN: 1836-1892

42. *LANDSCAPE.* A silvery sky reflected in the waters of a lake, surrounded by green shores, and a wood of slender birches at the left. Signed at lower left WYANT. 17 x 14½ *inches*

30 —

JOHN HENRY TWACHTMAN — AMERICAN: 1853-1902

43. *THE BROOK.* Green rolling country bordering a brook meandering into the foreground between steep banks, a clump of trees growing at the bend; in the background, woods. Light blue cumulus sky reflected in the water. Signed at lower left J. H. TWACHTMAN. 29½ x 42½ *inches*

From R. C. & N. M. Vose, Boston

200 —

JAMES M. HART, N.A. — AMERICAN: 1828-1901

44. *CATTLE IN LANDSCAPE.* Two cows and a calf and sheep grazing in the foreground, some recumbent. At the right, a wood of bare wintry trees; at the left, an apple orchard beyond a rail fence. Signed at lower right JAMES M. HART and dated 1874. (*N. Y. Estate*) 35 x 48½ *inches*

260 —

Collection of John H. Sherwood, New York

JOHN S. SARGENT, N.A., R.A. AMERICAN: 1856-1925

45. *THE HON. MRS GEORGE LAMBTON (NEE MISS C. HORNER)*. Half-length portrait of a young girl in a white dress with puffed sleeves and pink sash, facing the observer, the eyes glancing to the left, the long brown hair tied and falling to the right shoulder. Inscribed at upper left *To Miss Horner,* and dated Mr. 11, '99, and signed at upper right JOHN S. SARGENT. 24½ *x* 16¼ *inches*

750 —

Note: "This portrait of a young girl is deftly brushed in with broad, swift, confident handling. The method employed might almost be called stenographic. No colors, except white, pale gray, and flesh tints, with the golden brown of the hair and a mere suggestion of a light rose-pink sash. It appears probable that the head was painted at a single sitting; at any rate, it is a remarkable *tour de force,* and the color is beautiful." (from Wm. H. Downes, *John S. Sargent, His Life and Work, v. infra*)

Copy of a letter by Mr Downes concerning the above painting will be given to the purchaser.

From Scott & Fowles, New York

From M. Knoedler & Co., Inc., New York, 1926

Exhibited at the Museum of Historical Art of Princeton University, Princeton, N. J.

Exhibition of *American Painting of the Last Fifty Years,* Lyman Allyn Museum, New London, Conn., 1934, no. 68

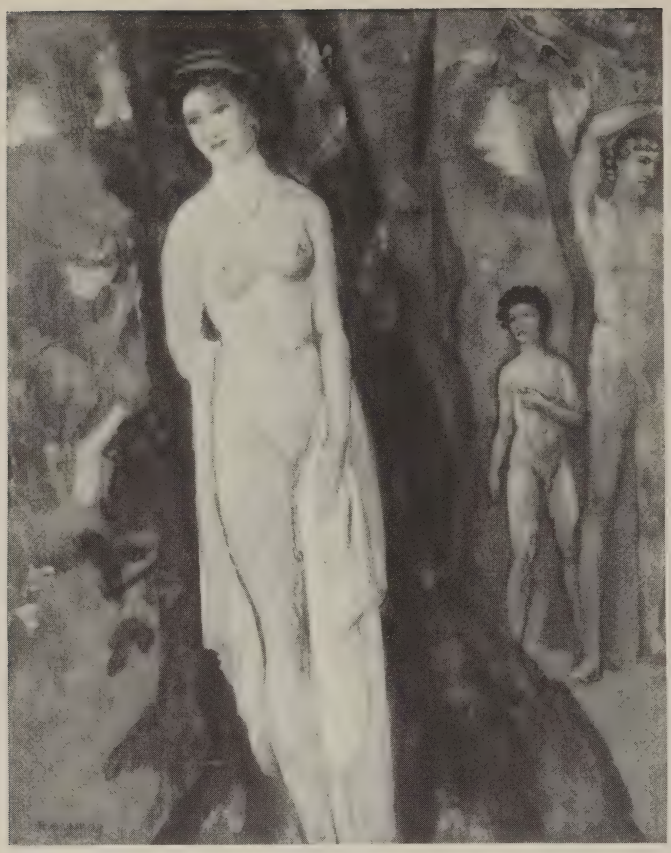
Exhibited at the First Annual Fine Arts Exposition, 1934

Recorded in William Howe Downes, *John S. Sargent, His Life and Work,* 1925, p. 187-188

See Evan Charteris, *John Sargent,* 1927, p. 269

[See illustration]

[NUMBER 45]



[NUMBER 46]

ARTHUR B. DAVIES — AMERICAN: 1862-1928

46. *FANCY'S LEAFY LUXURY.* Nude standing figure of a young girl draped below the loins with a white cloth, before clustered tree trunks; further off at the right a nude brown youth and a boy, standing in statuesque attitudes before a second clump of trees. Signed at lower right A. B. DAVIES. Painted on waxed canvas. (*Warner*) 22½ *x* 17 *inches*

From the Ferargil Galleries, New York

Exhibited at the Cleveland Museum of Art, 1922

Exhibited at the Art Institute of Chicago

Exhibited at the Albright Art Gallery, Buffalo, New York

Recorded in Royal Cortissoz, *Arthur B. Davies,* 1931, p. 24

[See illustration]

[NUMBER 47]

HENRY GOLDEN DEARTH, N.A. AMERICAN: 1864-1918

47. *STILL LIFE.* Sculptured and polychromed statue of the crowned Madonna placed beside a brightly colored pottery vase with tulips and a small green vase filled with marguerites and blue and red flowers. Canary yellow background. Signed at lower right H. DEARTH. (*Pell*)

260

31¾ *x* 23¾ *inches*

[See illustration]

[NUMBER 48]

THOMAS MORAN, N.A. AMERICAN: 1837-1926

48. *VENICE.* Barges laden with produce crowded before the quay at right, and groups of vessels anchored in the distance before the Doge's Palace, and the Salute. In the foreground, figures landing upon a sandy point. Signed at lower right T. MORAN and dated 1904. 14 *x* 20 *inches*

410

[See illustration]

[NUMBER 49]

CHARLES MARION RUSSELL — AMERICAN: 1865-1926

49. *BATTLE OF THE WOLVES.* Prairie landscape with four buffalo at centre surrounded by an attacking pack of wolves. In the distance a low mountain range. Signed at lower right C. M. RUSSELL with skull.

30 *x* 45½ *inches*

From the Ferargil Galleries, New York

[See illustration]

MMA

50. *GENERAL PHILIP VAN CORTLANDT.* Portrayed at half length to half right seated in a red velvet armchair holding in his right hand a letter. He is dressed in a dark coat with roll collar and striped white waistcoat with pleated white jabot. (*Blauvelt*) 35 *x* 28 *inches*

Philip van Cortlandt (1749-1831), of Revolutionary fame, was the eldest son of Lt.-Gov. Pierre van Cortlandt, born in Cortlandt Manor, New York. Was present at the surrender of Burgoyne; and participated in General Sullivan's campaign against the Iroquois Indians, 1779, and in the Virginia campaign, 1781. Subsequently a member of the New York Assembly, 1788-90, and of the State Convention which adopted the U. S. Constitution, 1788. He was for many years treasurer of the Society of the Cincinnati. He was a great friend of Lafayette and accompanied him through the United States during his visit in 1824.

A Ms. certificate by Mr Wm. Sawitsky, which states "The portrait of General Philip Van Cortlandt is one of the most attractive paintings by Ames which have come to my attention . . ." will be given to the purchaser.

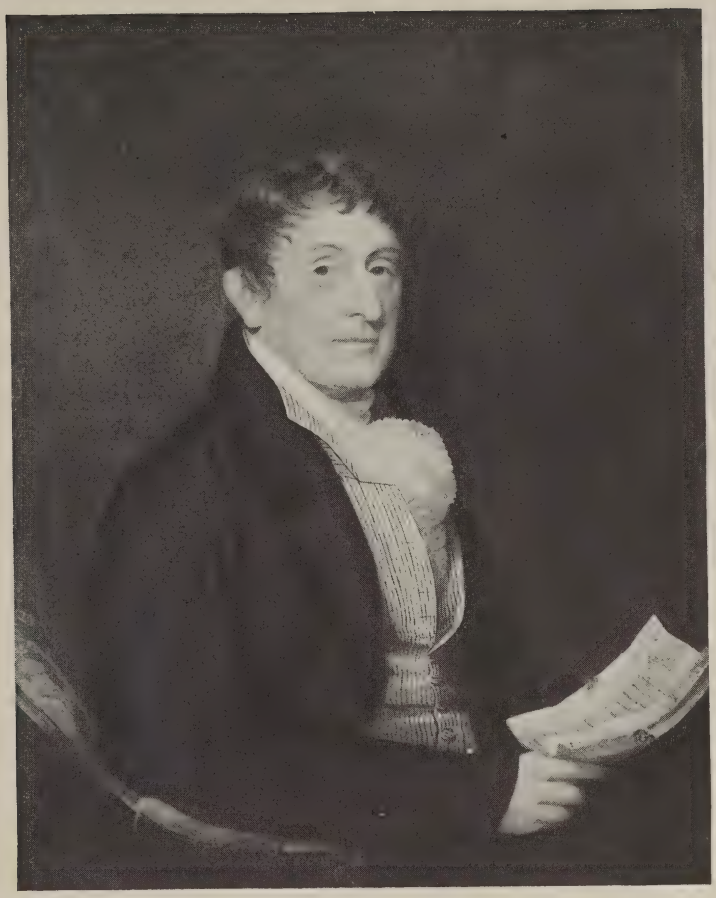
475—

Collection of Philip van Cortlandt van Wyck (1786-1870), nephew and adopted son of the sitter, 1870

Collection of Ann van Rensselaer van Wyck Wells, his daughter, 1919

Collection of Schuyler van Cortlandt Hamilton, Croton-on-Hudson, his son-in-law, 1939

[See illustration]



[NUMBER 50]

[NUMBER 51]

RALPH EARL — AMERICAN: 1751-1801

51. *SARAH BINNS.* Half-length portrait of a young woman seated to half right, her hands in her lap; wearing a blue gown with white lawn fichu and apron, and a starched white headdress. Gray background.

90

30 *x* 25 *inches*

[See illustration]

SAMUEL LOVETT WALDO, A.N.A. AMERICAN: 1783-1861

52. *MR GRIFFEN.* Half-length portrait, slightly to the right, of a man with strong features and white hair contrasted against a crimson draped background; wearing a black suit and high black stock, and spectacles. Landscape view at the lower right. 30 *x* 25 *inches*

80— Collection of the son of the artist

Collection of Frank Waldo, New York, grandson of the artist

From the Ehrich Galleries, New York

Exhibition of Colonial Portraits Celebrating the Tercentenary of the Founding of the Province of Massachusetts Bay, Robert C. Vose Galleries, Boston, 1930, no. 11 (Front Gallery)

MATTHEW PRATT AMERICAN: 1734-1805

53. *WILLIAM HARTSHORNE.* Waist-length figure to half left, looking toward the observer, wearing a golden brown coat and striped amber waistcoat, and white periwig; brown painted oval. 25 *x* 19½ *inches*

110

Note: The above attribution given by Mr Albert Rosenthal in 1939.

JOHN SMIBERT (ATTRIBUTED TO) AMERICAN: 1684-1751

54. *PORTRAIT OF A BOY.* Three-quarter-length figure of a boy in gray suit with mazarine blue waistcoat, standing leaning against a marble table, caressing the head of a dog. 30 *x* 25 *inches*

50

JEREMIAH THEUS AMERICAN: 1719-1774

55. *PORTRAIT OF A LADY.* Three-quarter-length figure in flowered white silk gown with pointed bodice, seated to half right in a rose chair, feeding a green parrot at her side. Rose drapery at right. 34½ *x* 29½ *inches*

Illustrated in *One Hundred Early American Paintings* (The Ehrich Galleries), 1918, p. 141

180—

HENRY INMAN, N.A. AMERICAN: 1802-1846

56. *HENRY LIVINGSTON.* Portrayed at half length, in black coat with standing collar, high black stock and white jabot; a scarlet chair showing behind him. Background of green landscape, seen beyond a balustrade at left. *On board:* 34 *x* 27 *inches*

Pass

Henry Livingston was the son of Peter W. Livingston and Eliza Beekman.

Collection of Albert Rosenthal, New York

GERARD TER BORCH DUTCH: 1617-1681

57. *A LADY AT HER TOILETTE-TABLE.* An interior before a hearth with deep outstanding frieze supported by columns. A young woman in scarlet velvet jacket trimmed with white fur is seated at a crimson-covered dressing table, a maid in amber and gray dressing her hair. (*Jones*)

Panel: 18 *x* 13 *inches*

1900-

MS authentications by Dr Wilhelm von Bode, dated Berlin, May 28, 1924, and by Comm. Hofstede de Groot, dated The Hague, August 1924, will be given to the purchaser. Dr Bode describes the painting as "a genuine and good work of Gerard TerBorch, of very delicate execution and fine unusual color composition. The picture is from the middle period of the master, about 1665. The subject is exceptionally sympathetic."

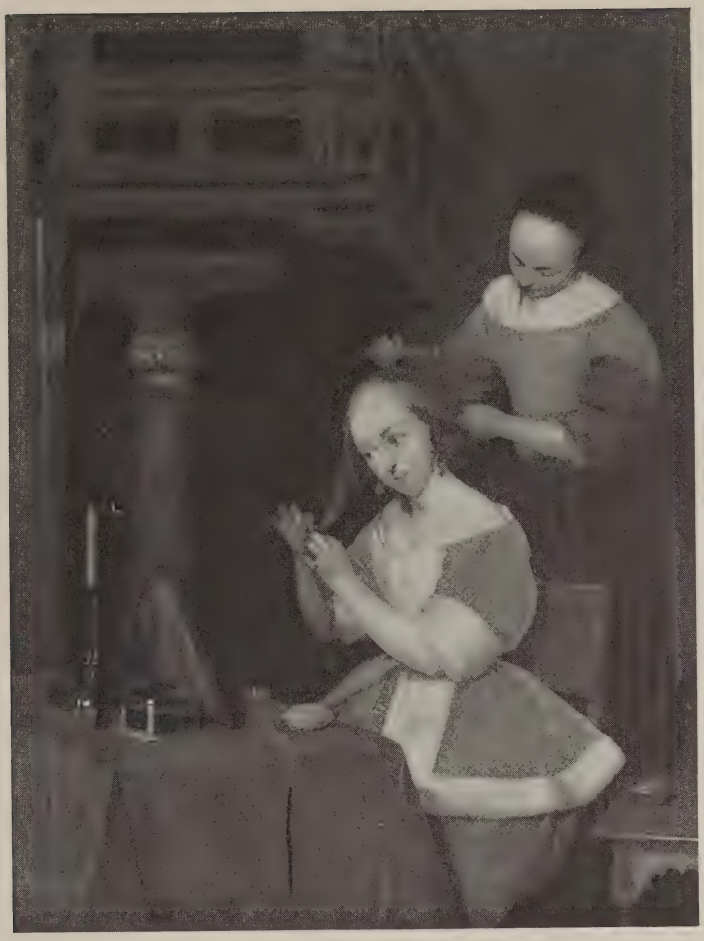
A painting of the same subject, but slightly differing in composition, is in the Wallace Collection, London (Catalogue No. 235).

Collection of Dr Wolffenberg, Berlin, 1924

From the Reinhardt Galleries, New York

Illustrated in color in *Town and Country,* December 1925

[See illustration]



[NUMBER 57]

HENDRIK VAN DER BURCH — DUTCH: fl. 1650-1660

58. *MAID IN A COURTYARD.* A sunlit paved court between tile-roofed town houses, with a brick-covered well in the background. Standing by a door at centre is a woman in scarlet bodice, black skirt and blue apron, holding a wine jug and glass; to the left, pigeons. (*Jones*)

Panel: 18 *x* 13 *inches*

1700—

Note: The above painting, formerly attributed to Brekelenkam, was believed by Dr Bode (*v. infra*) to be by Pieter de Hooch (*v. infra* the article on the painting by Dr Bode, with interesting anecdote regarding its purchase). It was known as a Pieter de Hooch while in the Hollitscher Collection. In 1921, Hofstede de Groot (*v. infra*) discovered, after cleaning, Van der Burch's monogram H.B. on the post at left. It was subsequently sold into the Jones Collection as a Pieter de Hooch. In 1929, Dr Valentiner published it as a Hendrik van der Burch, describing it as "especially fine in the pale rose tones and the light effect." (See W. R. Valentiner "Pieter de Hooch . . . and Hendrik van der Burch's Art.")

A Ms certificate by Comm. Hofstede de Groot, dated December 1911, describes the painting as "a characteristic work of Pieter de Hooch from his first good period . . ." This certificate together with a certificate concerning the signature by Dr August Mayer, Chief Conservator of the Alte Pinakothek, will be given to the purchaser.

Painted about 1655

Collection of Prince Kotschubey, St. Petersburg

Collection of Carl von Hollitscher, Berlin, 1919

From Julius Boehler, Munich, 1925

From the Reinhardt Galleries, New York

Described in Dr Wilhelm von Bode, *A Newly Discovered Work by Pieter de Hooch,* Zeitschrift Fuer Bildende Kunst, 1919

Described and illustrated in Hofstede de Groot, *Hendrik van der Burch, een Vorganger van Pieter de Hoogh,* Oud Holland, 1921, p. 121, and ill. opp. p. 136 (2)

Described and illustrated in W. R. Valentiner, *Pieter de Hooch . . . and Hendrik van der Burch's Art,* 1929, p. 292 and ill. p. 227

[See illustration]

FRANS VAN MIERIS — DUTCH: 1635-1681

58A. *JOSEPH AND POTIPHAR'S WIFE.* An interior lighted from the left, with Potiphar's wife in saffron draperies seated before a table covered with an Oriental carpet, clinging to the figure of Joseph in blue and brown mantle. 20¼ *x* 16 *inches*

50—

From the Rostopchin Collection, Moscow

Collection of Vicomte du Bus de Gisignies, Brussels, 1882

Exhibited at the Palais des Beaux Arts, Brussels, 1935

[NUMBER 58]

[NUMBER 59]

JOHANN BARTHOLD JONGKIND DUTCH: 1819-1891

59. *THE WINDMILL.* Green foreground with slender leafy trees; a path leads to a wooden bridge which spans a stream. On the farther shore, the clustered red-roofed buildings of a village, dominated by a windmill, the wings outlined against a gray sky. Signed at lower right JONGKIND.

90 —

15 *x* 27½ *inches*

From the Bachstitz Galleries

Collection of Frederick Newlin Price, New York

[See illustration]

[NUMBER 59A]

PAUL JEAN CLAYS — BELGIAN: 1819-1900

59A. *FISHING BOATS ON THE SCHELDT.* Groups of fishing vessels moored in the broad mouth of the river, the brown hulls and slack sails casting reflections in the smooth water; several figures in a skiff are lowering sail, passing the bow of a vessel in the foreground. Signed at lower right P J CLAYS. (*N. Y. Estate*) *Panel:* 31¼ *x* 23 *inches*

From the Goupil Galleries, New York

[See illustration]

JEAN BAPTISTE CAMILLE COROT FRENCH: 1796-1875

60. *LANDSCAPE WITH FAGGOT GATHERERS.* View of a lake bordered by green shores with a pollard willow at the left and birches at the right, the gray green foliage screening the outline of buildings in the distance. In the foreground two women and a child are gathering faggots, a boy with a red cap standing nearby. Signed at lower left COROT. (*N. Y. Estate*) 16 *x* 31¾ *inches*

1050

From Cottier and Co., New York

[See illustration]

[NUMBER 60]

JULES BASTIEN-LEPAGE — FRENCH: 1848-1884

61. *REVE BLEU.* Nude figure of a sleeping girl reclining upon a grassy slope, her back to the observer, her fair head resting upon folded arms; in the background, at the left, is an open grove of trees. Blue sky. Signed at lower right JULES BASTIEN-LEPAGE. 27¾ *x* 41½ *inches*

70 –

Note: The model for this painting is said to be the Russian artist Marie Bashkirtseff (1860-1884), author of *Meeting* (Musée du Luxembourg), known also for her *Journal,* and endowment of an annual award at the Salon.

LOUIS MICHEL VAN LOO — FRENCH: 1707-1771

62. *LADY WITH BIRD.* Seated three-quarter-length figure in gold-embroidered gray gown and sapphire blue mantle, leaning her arm on a rose cushion at the left, a parakeet perched upon her finger. Landscape background. (*Reynal*) 35 *x* 28½ *inches*

110 –

REMBRANDT VAN RIJN (SCHOOL OF) — DUTCH: 1606-1669

63. *PORTRAIT OF THE ARTIST.* At bust length to the right wearing a gold-lined dark doublet with embroidered white shirt and gold chain, with black velvet bonnet. Signed and dated apocryphally at lower right. (*French*) *Cradled panel:* 25 *x* 21 *inches*

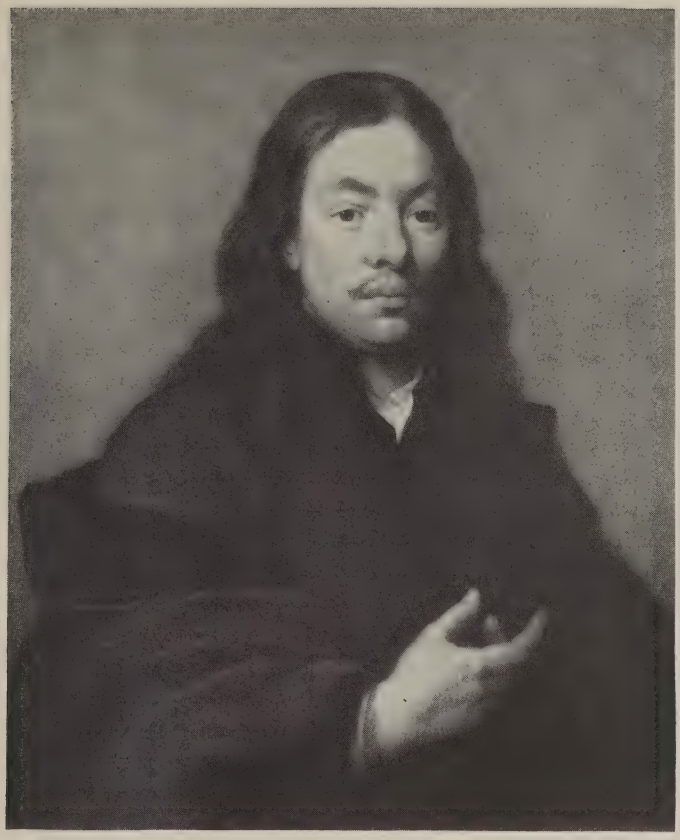
350 –

Note: A variant of the self portrait from the collection of Capt. Heywood Lonsdale, London. See Klassiker der Kunst (ed. Hachette), p. 241.

PAOLO ALBONI — ITALIAN: 1670-1730/4

64. *LANDSCAPE.* A blue sea bordered by a coast of high cliffs towering above a village on a peninsula; slender umbrella trees and tall oaks frame the view, a blasted branch fallen in the foreground; figures appear upon a winding road at left. Blue sky of rose-tinted cumulus clouds. (*MacVeagh*) 57 *x* 45 *inches*

100 –



[NUMBER 66]

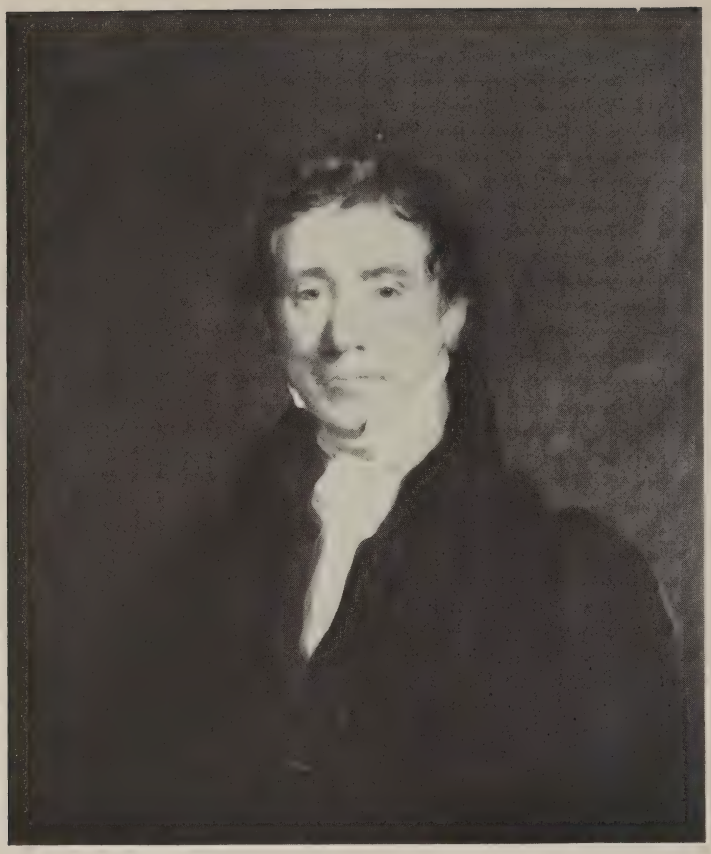
BARTOLOME ESTEBAN MURILLO SPANISH: 1618-1682

66. *PORTRAIT OF A YOUNG MAN.* Half-length figure slightly to the right, the face turned toward the observer, attired in dark gray doublet showing a white shirt at the neck, and gray mantle with velvet collar; the right hand visible. Gray-green background. (*French*) 27 *x* 22 *inches*

Collection of Prof Chevalier Edouard de Simone, Rome, 1910

Collection of Dr John E. Stillwell, New York, 1927

[See illustration]



[NUMBER 67]

SIR THOMAS LAWRENCE, P.R.A. BRITISH: 1769-1830

67. *JOHN PHILPOT CURRAN.* Waist-length portrait facing the observer of a gentleman with ruddy complexion and curling brown hair, posed before a crimson drapery, wearing black coat and waistcoat and high white stock. (*French*) 31½ *x* 25 *inches*

John Philpot Curran (1750-1817), Irish judge and orator; famous for his defense of the insurrectionists of 1798; the last of his defenses was that of Napper Tandy in 1800. He opposed the union as "the annihilation of Ireland."

[See illustration]

FRANCESCO ZUCCARELLI, R.A. — ITALIAN: 1701-1788

68. *EGYPT: ANCIENT RUINS AND FIGURES.* Groups of figures in the foreground between the columns of ruined Egyptian temples, and before the tents of an encampment set up in the middle distance beside two mammoth statues of gods. Blue cumulus sky. 40 *x* 50 *inches*

125 From the Ehrich Galleries, New York

Exhibited at the Art Museum, Caracas, Venezuela

FREDERIC J. DU CHATTEL — FRENCH: fl. 1875

69. *CANAL SCENE, HOLLAND.* A red roofed house and a shed bordering a canal which winds into the distance towards windmills outlined at the horizon; on the water, ducks and a man poling a skiff. Signed at lower left FRED. J. DU CHATTEL and dated 1875. (*N. Y. Estate*) 38 *x* 27 *inches*

310

HENRY GOLDEN DEARTH, N.A. — AMERICAN: 1864-1918

70. *THE BLUE COAT.* A blue and white jar filled with chrysanthemums centring a table covered with a figured cloth; against the wall a painting representing Indian warriors in combat. A girl in blue is seated at the right, a scarlet wrap hung over her chair. Signed at lower right H. DEARTH. (*Pell*) 32½ *x* 46 *inches*

140

GEORGE H. BOGERT, A.N.A. — AMERICAN: b. 1864

71. *SUNDOWN, VENICE.* Gondolas upon blue water, lighted by a setting sun; at the right, fishing boats with blue and orange sails. A view of the Doge's Palace and Grand Canal in the distance. Signed at lower right GEO. H. BOGERT. *On board:* 20 *x* 24 *inches*

15

MEINDERT HOBBEMA (SCHOOL OF) — DUTCH: 1638-1709

72. *LANDSCAPE WITH FIGURES.* Blue cumulus sky above a wooded landscape, with a rutted road leading between houses toward a pond in the foreground; two figures are wading in the water, another appears before the house at left. 29 *x* 36½ *inches*

120

LEON RICHET — FRENCH: 1844-1907

73. *'HE LOVES ME, HE LOVES ME NOT.'* Depicting a peasant girl in red skirt and gray apron, a basket of wild flowers on her arm; she stands in a shaded clearing enclosed by woods, a sunlit meadow glimpsed in the left distance. Signed at lower left LEON RICHET and dated *Paris* 1878. (*N. Y. Estate*) *Panel:* 22¼ *x* 17¾ *inches*

40 —

VICTOR PIERRE HUGUET — FRENCH: 1835-1902

74. *LANDSCAPE WITH ARAB FIGURES.* Mountainous landscape with a flat rock plateau sheltering the green bank of a stream in the foreground; Arabs, one in scarlet, appear at the water's edge, another watering a white horse. Signed at lower left V. HUGUET. (*Reynal*) 24 *x* 29 *inches*

40 —

FREDERICK J. WAUGH, N.A. — AMERICAN: b. 1861

75. *SUNLIGHT AND SHADOW.* Pounding green surf foaming about sunlit rocks in the left foreground; in the distance, a blue-green sea stretches beneath a cloudy sky. Signed at lower right WAUGH. 25 *x* 30 *inches*

190 —

BRITISH SCHOOL — XVIII CENTURY

76. *PORTRAIT OF A LADY AND CHILD.* Three-quarter-length figure of a dark-haired young woman in a beige gown, seated in a crimson chair, offering a rattle to a child she holds on her knee. Brown drapery at right. (*Reynal*) 49 *x* 40 *inches*

50 —

GIOVANNI BATTISTA TIEPOLO (SCHOOL OF)
ITALIAN: 1696-1770

77. *ASSUMPTION OF THE VIRGIN.* Depicting the Virgin in white and crimson robes upon clouds surrounded by flying cherubs and angels; male and female saints below, S. Peter standing at the right. (*N. Y. Estate*) 20¼ *x* 12½ *inches*

200 —

Collection of Colonel Sterrett, Baltimore

Collection of Dr William Thompson, Phoenix, Maryland

[END OF SALE]

Total $ 18135

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